

Data sheet of the exhibition

# Arrivals and Departures

Jacob Aue Sobol

**Arrivals and Departures**  
Jacob Aue Sobol

Curated by  
Arianna Rinaldo

Exhibition produced by  
Cultural Association ONTHEMOVE  
for the international festival  
of photography  
Cortona On The Move 2014

Printed by  
Bottega Antonio Manta  
Digigraphie By Epson





It was a trip I had always wanted to take: the legendary journey along the Trans Siberian Railway. The whole idea of the project had been to meet people on the train and make intimate stories from the train compartments. But riding this ghost-train, I had to change the concept. The intimate work had to come from my encounters with people in the cities and the train became the red thread connecting Moscow, Ulaanbaatar and Beijing. I had the greatest experience in Mongolia, when I ran into a group of Mongolian hunters who invited me to join them on a trip through the mountains that surround Ulaanbaatar. I immediately felt like putting the camera on a shelf and picking up the rifle. Every time I start a new project, I start shooting in color. If I can't emotionally connect with my images, they mean nothing to me, and so I always return to black&white. I feel my images are able to create their own universe. I admire all the people I take pictures of because they put themselves in a very vulnerable position. They trust me, and it is important for me that there's a mutual understanding of this.

[CORTONA ON THE MOVE – photography in travel, Scalpendi Edition 2014]

## *Data sheet*

---

<b>Title</b>	Arrivals and Departures
<b>Photographer</b>	Jacob Aue Sobol
<b>Number of photographs</b>	37 images
<b>Type</b>	Black and white
<b>Print Size</b>	cm [45 x 67]; cm [100 x 70]; cm [100 x 150]; cm [143 x 200] See details in print list attached.
<b>Linear development</b>	26 meters minimum required linear space.
<b>Set up</b>	<p>36 photos are printed on <b>Canson Platine Rag 310 paper</b>, assembled on Dibond.</p> <p>1 photo [143 x200] is printed on plexyglass</p> <p>Panels: intro, bio (text in appendix) and title, must be printed at the expense of the hosting organization.</p>
<b>Set up mode</b>	<div style="display: flex; justify-content: space-around; align-items: center;">   </div>
<b>Shipping crates</b>	N° 5
<b>Transport and insurance</b>	Transport and nail to nail insurance, at the expense of the hosting institution.

---

*Photos**Size**Title**(height x  
base)  
cm*

1

Inner, Mongolia  
China 2012

143 x 200

2



Ulaanbaatar, Mongolia 2012

100 x 150

3



Ulaanbaatar, Mongolia 2012

100 x 150

4



Ulaanbaatar, Mongolia 2012






100 x 150

---

5		Harbin, China 2013	100 x 70
6		Moscow, Russia 2012	100 x 70
7		Ulaanbaatar, Mongolia 2012	100 x 70
8		Beijing, China 2012	100 x 70
9		Moscow, Russia 2012	100 x 70

---

---

10		Capire il modo per esprimere ciò che mi porto dentro. Cusco, Perù	100 x 70
11		Beijing, China 2013	100 x 70
12		Ulaanbaatar, Mongolia 2012	100 x 70
13		Beijing China, 2012	67 x 45
14		Beijing China, 2012	67 x 45

---

15



Inner Mongolia, 2012

67 x 45

16



Beijing China, 2012

67 x 45

17



Harbin, China, 2013

67 x 45

18



Moscow, Russia 2012

67 x 45

19



Beijing China, 2012

67 x 45



20



Ulaanbaatar, Mongolia, 2012

67 x 45

21



Ulaanbaatar, Mongolia, 2012

67 x 45

22



Ulaanbaatar, Mongolia, 2012

67 x 45

23



Beijing, China, 2012

67 x 45

24



Beijing, China, 2012

67 x 45

25



Ulanbaatar, Mongolia 2012

67 x 45

26



Novosibirsk, Russia 2012

67 x 45

27



Moscow, Russia 2012

67 x 45

28



Moscow, Russia 2012

67 x 45

29



Moscow, Russia 2012

67 x 45

30



Moscow, Russia 2012

67 x 45

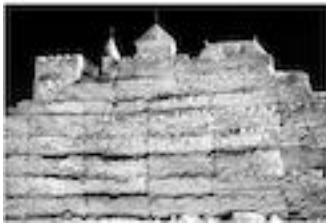
31



Moscow, Russia 2012

67 x 45

32



Harbin, China 2013

45 x 67

33



Harbin, China 2013

45 x 67

34



Ulaanbaatar, Mongolia 2012

45 x 67

35



Ulaanbaatar, Mongolia, 2012

45 x 67

36



Ulaanbaatar, Mongolia, 2012

45 x 67

37



Siberia, Russia, 2012

45 x 67

---

## APPENDIX A - Text

### INTRO

JACOB AUE SOBOL

### ARRIVALS AND DEPARTURES

It was a trip I had always wanted to take: the legendary journey along the Trans Siberian Railway. Denmark, my native country, you can cross in five hours by train, but in Russia the distances are huge. I was curious if the connection between people and places would feel different considering the fact that I would pass every tree, every house and every village on my way to Beijing. The first shock came already when I entered the train. It was completely empty. The whole idea of the project had been to meet people on the train and make intimate stories from the train compartments. But riding this ghost-train, I had to change the concept: The intimate work had to come from my encounters with people in the cities and the train became the red thread connecting Moscow, Ulaanbaatar and Beijing. On the train I ended up with my camera glued to the window photographing the change of landscape as we were let along the Russian forests, the Mongolian desert and through the mountains to Beijing.

But it was not only Russia, Mongolia and China that was unknown land to me - so was my equipment. It was my first time using a digital camera. Everything was new, but then again, my ambition is always the same; to use the camera as a tool to create contact, closeness and intimacy. I want to meet people, to connect with the cities, to make the places mine, even if it's just for a short while. I had the greatest experience in Mongolia, when I ran into a group of Mongolian hunters who invited me to join them on a trip through the mountains that surround Ulaanbaatar. This reminded me of my life in Greenland. When I was 23 I lived in a small settlement of the east coast of Greenland, where I was trained as a hunter. The relation you create to nature as a hunter has had a big influence on my life and my work. Meeting the Mongolian hunter, I immediately felt like putting the camera on a shelf and picking up the rifle. When he shot and slaughtered a deer, we drank the warm blood and ate the raw liver together.

Every time I start a new project, I start shooting in color, because I am afraid to repeat myself, but later I realize that it is not really something I can make a rational decision about. If I can't emotionally connect with my images, if I can't feel that pinch in my stomach, they mean nothing to me, and so I always return to black&white and find my voice again. Working with black and white has always been the most direct way for me to reach more existential questions. In black and white I feel my images are not bound to a specific location or time. They create their own universe. I like to think they are about something else and more than just what they show. At least that's my ambition: to focus on our emotions and a state of mind that is not defined by how we look or where we come from, but on the things that connect us and make us dependent on each other. It is not a coincidence that my image of a young couple in Moscow contain the same emotions as my image of a young couple in Beijing.

The most bizarre question I ever got from a journalist was from a photo-magazine asking me if the figures in my images were mannequins. The mannequin-series, he called it. He simply did not believe that it was possible to photograph humans like this. But the people I photograph are real, and I look at them, and I try to find something that connects us. I try to find a piece of myself in them. I feel warm when I look at two people desperately holding on to each other, saying: I cannot live without you. I admire all the people I take pictures of because they put themselves in a very vulnerable position. They trust me, and it is important for me that there's a mutual understanding of this. That we are communicating in a way where it's not just 'me looking at them', but there's some kind of exchange. It has always been my ambition not only to look, but also take part in life. It can be quite frustrating, especially if you have a tight deadline. If I meet someone playing soccer in the street, I immediately feel like playing with them instead of just watching. I never found it interesting to look at someone from the other side of the street, or to be "invisible" as a photographer. I hope this is the reason why people never feel like a voyeur looking at my images – because you feel that you are taking part. To me, this is when images grow from showing to being. This is when the pictures are not telling a story about "them" but about "us".

## BIO

### JACOB AUE SOBOL

Jacob was born in Denmark, in 1976 and grew up in Brøndby Strand in the suburbs south of Copenhagen. He lived as an exchange student in Strathroy, Canada from 1994-95 and as a hunter and fisherman in Tiniteqilaaq, Greenland from 2000-2002. In Spring 2006 he moved to Tokyo, staying there 18 months before returning to Denmark in August 2008. He now lives and works in Copenhagen. After studying at the European Film College, Jacob was admitted to Fatamorgana, the Danish School of Documentary and Art Photography in 1998. There he developed a unique, expressive style of black-and-white photography, which he has since refined and further developed. In the autumn of 1999 he went to live in the settlement Tiniteqilaaq on the East Coast of Greenland. Over the next three years he lived mainly in this township with his Greenlandic girlfriend Sabine and her family, living the life of a fisherman and hunter but also photographing. The resultant book Sabine was published in 2004 and the work was nominated for the 2005 Deutsche Börse Photography Prize.

In the summer of 2005 Jacob traveled with a film crew to Guatemala to make a documentary about a young Mayan girl's first journey to the ocean. The following year he returned by himself to the mountains of Guatemala where he met the indigenous family Gomez-Brito. He stayed with them for a month to tell the story of their everyday life. The series won the First Prize Award, Daily Life Stories, World Press Photo 2006. In 2006 he moved to Tokyo and during the next two years he created the images from his recent book I, Tokyo. The book was awarded the Leica European Publishers Award 2008 and published by Actes Sud (France), Apeiron (Greece), Dewi Lewis Publishing (Great Britain), Edition Braus (Germany), Lunewerg Editores (Spain), Peliti Associati (Italy) and Mets & Schilt (The Netherlands). In 2008 Jacob started working in Bangkok and in 2009 in Copenhagen. Both projects will

be published as books in 2015. Jacob is currently working on the project "Arrivals and Departures" - a journey along the Tran Siberian railway from Moscow to Beijing. Jacob is a member of Magnum Photos, and he is represented by Yossi Milo Gallery in New York.

## APPENDIX B – Press review

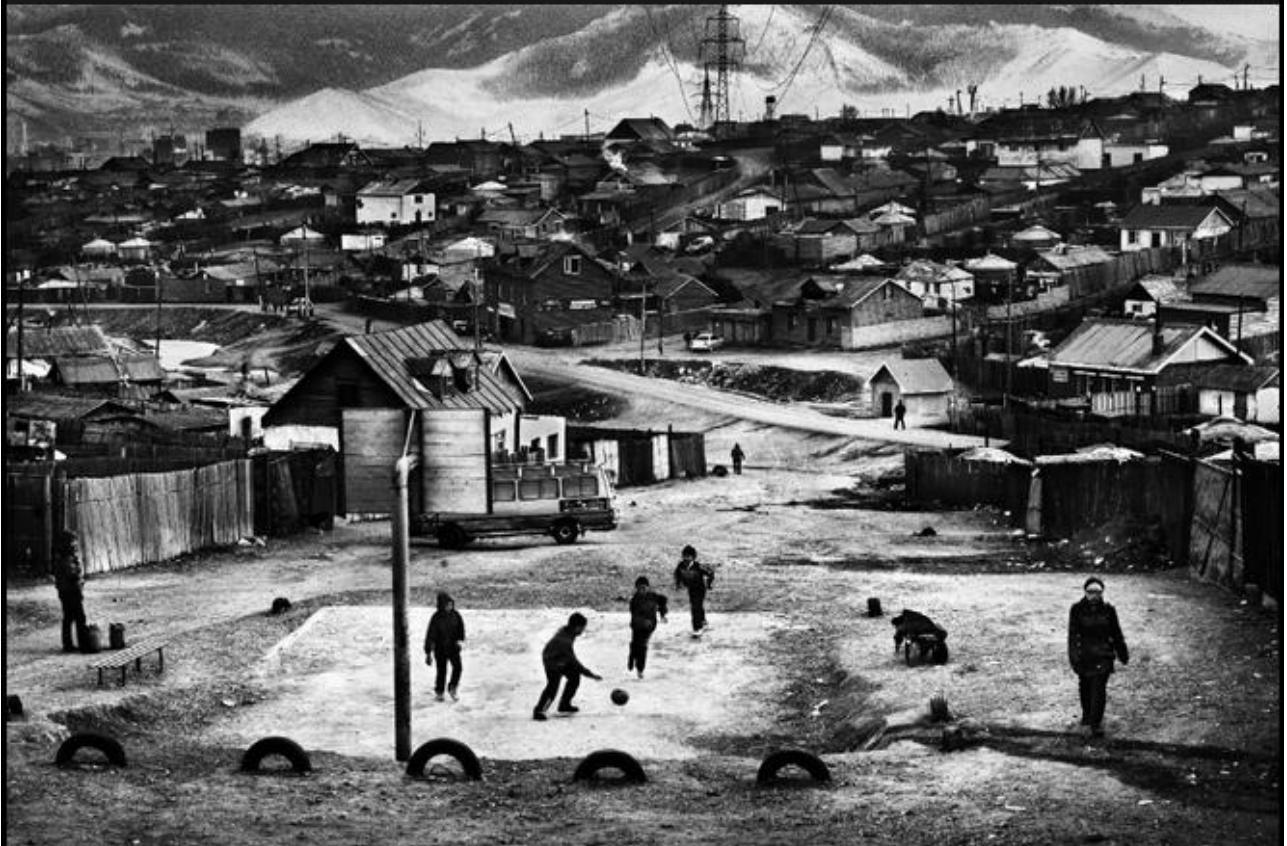
FIRENZE.REPUBBLICA.IT JULY 16th 2014

la Repubblica FIRENZE.it

### Cortona On The Move, un viaggio per immagini lungo 15 mostre

[G+](#) [0](#) [Tweet](#) [2](#) [Pinterest](#) [0](#) [Consiglia](#) [15](#) [Tumblr](#) [Email](#)

► Slideshow 3 di 14 < >



Jacob Aue Sobol



Info:

**Veronica Nicolardi**

*Director*

*veronica@cortonaonthemove.com*

*+39 328 5531750*